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The Shakespeare of Jazz

More than a great jazz musician, more than a pioneer for racial equality, Louis Armstrong was a contemporary popular hero—an American original.

TERRY TEACHOUT lauds legendary Louis, as Jazz at Lincoln Center celebrates him in "The Louis Armstrong Continuum,"

led by Jazz at Lincoln Center artistic director Wynton Marsalis and featuring concerts, films and lectures from December 14–19 at Alice Tully Hall.

What do Louis Armstrong and Humphrey Bogart have in common?

Both men are famous for something they never quite said.

Armstrong's equivalent to Bogart's "Play it again, Sam" is the reply he allegedly gave when asked to define jazz: "Man, if you gotta ask you'll never know." That, at any rate, is how the line is cited in the sixteenth edition of Bartlett's *Familiar Quotations*, published in 1992. Innumerable variations are extant, including the squeaky-clean one found in the fourteenth edition of Bartlett's: "If you have to ask what jazz is, you'll never know." But whatever the version, no one ever gives a source for Louis Armstrong's most frequently quoted remark, and some scholars, not surprisingly, believe it to be apocryphal. It is omitted entirely from the two most recent biographies of Armstrong, James Lincoln Collier's *Louis Armstrong: An American Genius* (1983) and Gary Giddins' *Satchmo* (1988).

Did Louis Armstrong really say it? The answer is: Almost. The remark can be traced to a *Time* cover story on Armstrong published in 1949, and the authentic version is: "When you got to ask what is it, you never get to know." Does it really matter?



Louis Armstrong

The answer is: You bet. If William Shakespeare had tossed off an equally pithy one-liner about *Hamlet*, we'd want to know about it. The comparison is fitting, for Armstrong was to jazz what Shakespeare was to theater: a universal genius who transformed his art through the force of his unique example. What Samuel Johnson said of Shakespeare's contribution to English drama could just as easily be said of the man who recorded "Potato Head Blues," "Weather Bird," "West End Blues," "Mahogany Hall Stomp," "Struttin'

with Some Barbecue" and countless other jazz masterpieces: "The form, the characters, the language, and the shows of the English drama are his."

Upon hearing of Armstrong's death in 1971, the English poet Philip Larkin spoke of him as "something inexhaustible and unchanging like the sun." Certainly, Armstrong's place in the century-long history of jazz—the subject of five performances being given this month by Jazz at Lincoln Center—is huge by any standard. Jazz had already existed for some two decades when Armstrong made his first recording with King Oliver's Creole Jazz Band; it was being played throughout America, and in



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many of the major cities of Europe. But after Armstrong, jazz was never the same again. "You know, you can't play anything on the horn that Louis hasn't played," Miles Davis once said, and Armstrong, a man devoid of false modesty, agreed: "Ain't a trumpet player alive that don't play a little something I used to play. Makes them feel like they're getting hot or something. Real Negroid. That's all right. Makes me feel good."

Though Armstrong's warm bronze tone and infallible sense of swing left their mark on every jazz musician of his time, it was his spiritual depth that allowed him to speak not only to his fellow artists but to listeners who knew scarcely more about jazz than that it was what Louis Armstrong played. Indeed, his appeal was so comprehensive that the word "jazz" fails altogether to suggest its true extent. In the course of his 70 years, Armstrong played with everybody from Jimmie Rodgers to Leonard Bernstein, and played everything from the blues to show tunes by Cole Porter and Noël Coward. Whatever his surroundings, he invariably communicated with a sincerity that went straight to the heart, even on his most commercial recordings: "'Blueberry Hill,' that could be some chick I ain't seen for twenty years, which chick, who cares. 'Mack the Knife,' I seen many a cat in New Orleans lying around with a knife to slip in your back and take your money. And I think of that, even if the songs is so commercified."

The remarkable thing about Armstrong, as this remark suggests, is that there was no essential difference between his "serious" and "popular" selves. His trumpet playing became simpler and more elegant as he grew older, but it remained at all times an astonishingly direct expression of his personality. It was this fundamental purity that was in large part responsible for the mass popularity Armstrong won in the second half of his life. You didn't have to have a degree in music to know that Louis Armstrong was the real thing.

In the 1930s, Armstrong began making cameo appearances in major Hollywood

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films, and his million-volt charm was no less successful on radio and, later, television. Starting in 1949, he began to record "cover" versions of pop songs like "Blueberry Hill" and "A Kiss to Build a Dream On" which brought his gravel-voiced, wonderfully salacious singing into the homes of hundreds of thousands of listeners who had never bought a jazz

record in their lives. In 1964, Armstrong actually knocked the Beatles' "Can't Buy Me Love" out of the top slot on the *Billboard* Hot 100 Chart with his recording of "Hello, Dolly!", subsequently appearing in the film version of Jerry Herman's Broadway hit (and effortlessly stealing the show from Barbra Streisand, a feat scarcely less amazing than outselling the Beatles). By then, Armstrong was more than just a star; he was beloved by men and women of every class and color.

To be sure, Armstrong had no illusions about racism. His stock reply to the greeting "What's new?" was the mordant "Nothin' new. White folks still ahead." But there was no color bar in his art, or his life. As a boy, Armstrong listened with pleasure not only to the all-white Original Dixieland Jass Band ("They were the first to record the music I played") but to recordings of opera singers like Enrico Caruso, Amelita Galli-Curci, Luisa Tetrazzini, and John McCormack (whose "beautiful phrasing" he praised half a century later). As an adult, he appeared regularly with integrated bands and was quick to express admiration for such colleagues as Bing Crosby, Bix Beiderbecke, and Jack Teagarden. "There is good cats and bad cats of all hues," he said to Larry L. King in 1967. "I used to tell Jack Teagarden—he was white and from Texas like you—I'm a spade and you an ofay. We got the same soul—so let's blow."

The grinning, "jokified" Armstrong that every American over the age of 30 remembers from a hundred movies and television shows was in no way a mask: everyone who knew Armstrong well testified that he was exactly what he seemed to be. But there was more to Armstrong than his popular image. He was, among other things, a gifted prose writer. Said Tallulah Bankhead: "He uses words like he strings notes together—artistically and vividly." He traveled with a portable typewriter, batting out a steady stream of letters in dressing rooms and hotel suites, and his published writings range from a review of Alan Lomax's *Mister Jelly Roll* for the *New York Times Book Review* to *Satchmo: My Life in New Orleans*, his un-

Wednesday, December 14

JAZZ ON FILM:

CELLULOID SATCHMO

Louis Armstrong on film hosted by
Wynton Marsalis
Walter Reade Theater,
7 p.m. and 9 p.m.

Thursday, December 15

JAZZ TALK:

THE AMERICAN GENIUS OF LOUIS ARMSTRONG

Renowned scholars Albert Murray and Dan Morgenstern lecture on the King of the American canon.
Stanley Kaplan Penthouse,
6:30 p.m.

Saturday, December 17

JAZZ FOR YOUNG PEOPLE: WHO IS LOUIS ARMSTRONG?

A concert hosted by
Wynton Marsalis

Alice Tully Hall, 11 a.m. and 1 p.m.

Saturday, December 17

THE REVOLUTION OF SWING: THE SMALL BAND MUSIC OF LOUIS ARMSTRONG

Alice Tully Hall, 8 p.m.

Monday, December 19

LOUIS ARMSTRONG:

The MASTER INTERPRETER

Songs made classic by Armstrong
Avery Fisher Hall, 8 p.m.



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Chopin Spree

Although his expertise spans the repertoire, pianist Garrick Ohlsson's closest ties are to the composer many consider the patron saint of the piano.

JAMES KELLER meets Ohlsson as he prepares for a major series of Chopin recitals at Alice Tully Hall as part of Lincoln Center Productions' Great Performers series.

Though he had already been awarded first prizes at two important international competitions, winning the gold medal at the 1970 Chopin Competition in Warsaw boosted Garrick Ohlsson to a new level of prominence. Twenty-five years later, he's embarking on an extraordinary musical journey that again links his name to that of the composer whom many consider the patron saint of the piano. In the course of this season and next, he'll perform the complete solo-piano music of Chopin in a series of six recitals at Alice Tully Hall. He's also at the midpoint of recording the complete Chopin on the Arabesque label; the first four volumes have met with widespread critical acclaim.

There's more to Ohlsson than Chopin, to be sure. Few pianists have as much music at their fingertips as Ohlsson, whose active repertoire extends to some seventy concertos and a vast array of solo music written between the eighteenth century and yesterday. In fact, last year he was awarded the prestigious Avery Fisher Prize in recognition of his general excellence as a musician. But when *STAGEBILL* caught up with him, Chopin was on his mind.

STAGEBILL: Chopin was quite prolific in his brief life. It comes as a surprise that all his piano music will fit onto just six programs.

OHLSSON: Well, it doesn't really, quite. I've made a sort of executive decision to leave out everything that was published



Garrick Ohlsson

MARTIN REICHENTHAL

posthumously—little bits and pieces that are, for the most part, not well known and not among his major achievements. Chopin was very scrupulous, and suppressed compositions he wasn't secure about. The only really famous piece that gets excluded on those grounds is the Fantasie-Impromptu. The point of playing public concerts is not to be an encyclopedia after all. But of

the rest—Op. 1 to Op. 64—I'm not leaving anything out.

The programs are going to be quite full, as a result, and will run a little longer than a typical two-hour recital would. But I felt that since Chopin is so popular, this will have a festival feel about it. Those who come won't be coming just to hear me, or to hear an entertaining piano recital; they'll be coming to hear lots of Chopin.

STAGEBILL: Is there a danger of the programs falling short in terms of variety?

OHLSSON: I don't worry about that at all, because there's great variety of structure and pacing and texture and mood within Chopin's work. Of course, a Chopin program won't be as wide-ranging as a Beethoven program. Chopin wasn't one of those Shakespearean composers who wrote the whole world. Instead, he wrote a portion of the world in great detail.

STAGEBILL: What portion is that?

OHLSSON: The personal, the poetic, the emotional, the soulful—and within these areas, he has great range. And like most



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Monday Evening, December 12, 1994, at 6:30

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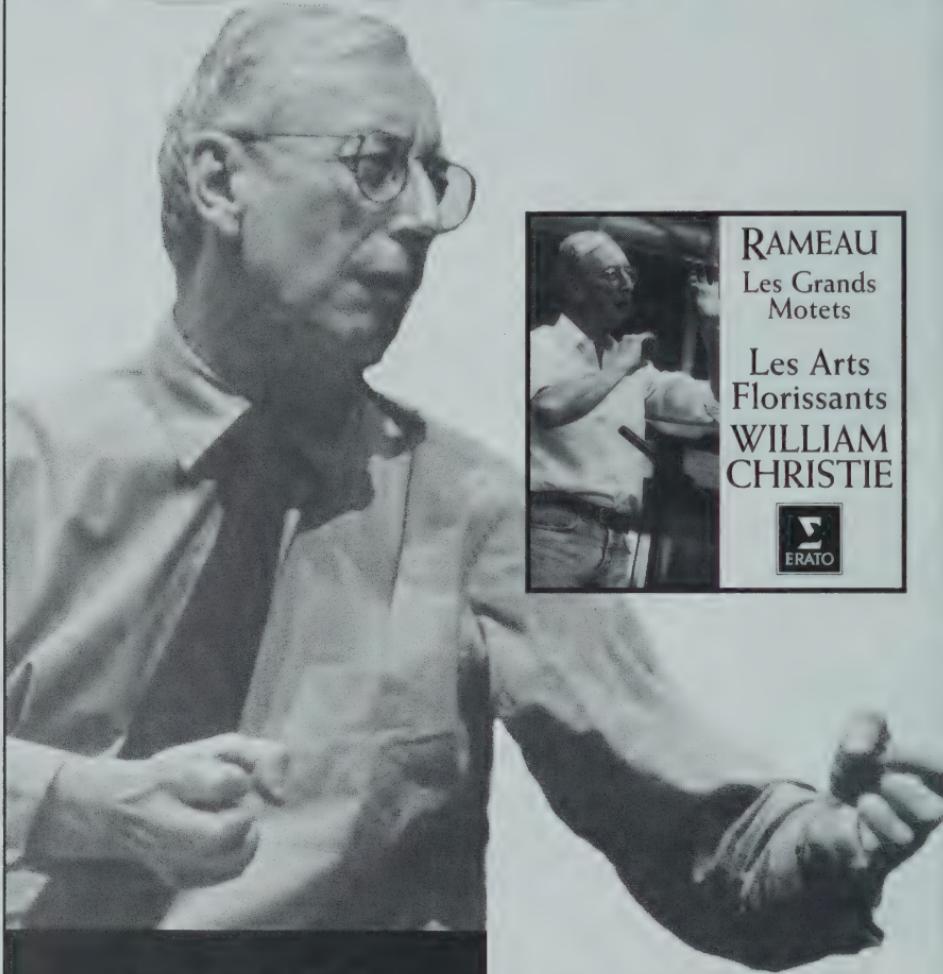
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William Christie, *Conductor*

JEANNE OMMERLÉ, *Soprano*

PAMELA DELLAL, *Contralto*

WILLIAM HITE, *Tenor*

NATHAN BERG, *Bass*

George Frideric Handel

MESSIAH

Part the First

Intermission

Part the Second

Pause

Part the Third

The audience is politely requested to remain seated until the conclusion of the "Hallelujah" chorus.

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Why Not Stand?

The "Hallelujah" chorus often inspires people to stand, says H&H Artistic Director Christopher Hogwood. The custom of rising for the opening of the "Hallelujah" chorus, however, prevents listeners from hearing some of Handel's finest work.

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," the sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the "Hallelujah" chorus. It begins without demonstration—no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the gradual spread of

gospel jubilation—from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first-time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of H&H audiences, we can return Handel's masterpiece to being a living, surprising, and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up after the final chord.

—Christopher Hogwood

Notes on the Program

by RICHARD LUCKETT

Messiah

GEORGE FRIDERIC HANDEL

Born February 23, 1685, in Halle

Died April 14, 1759, in London

Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture Collection I have made for him, & perform it for his own Benefit in Passion week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may Excell all his former Compositions, as the Subject excels every other subject. The subject is *Messiah*...

The vanity of authors is as notorious as the fragility of human aspirations; the remarkable thing about this passage, out of a letter from Charles Jennens to a friend, written on July 10, 1741, is that Jennens' ambition was, except in one particular (the occasion of performance), to be wholly fulfilled.

Jennens, who wrote or "made" the libretto of *Messiah*, was a wealthy Leicestershire squire with strong Jacobite sympathies which can hardly have been congenial to Handel. But creative relationships between librettists and composers are seldom lacking in tension; even the supposedly perfect one, between Lorenzo da Ponte and Mozart, involved, in the last act of *Don Giovanni*, the editorial hand of Casanova. Jennens was vain and persistent; when the word-book of *Messiah* was published he made sure that it included the bits that Handel had chosen not to set, so that his work was preserved intact in printed form. He was also a passionate lover of Handel's music, and had been so for many years, as well as a devout believer. These last two circumstances were to prove vital for the success of *Messiah*.

Handel himself would never be certain that *Messiah* was his greatest work, though in his later years he knew it was his most popular. Yet there can be no doubt as to his reaction to Jennens' libretto: he wrote that "[Y]our most excellent Oratorio has given

me great Delight in setting it to Musick and still engages me warmly. It is indeed a Noble Piece, very grand and uncommon; it has furnished me with Expressions, and has given me Opportunity to some very particular Ideas, besides so many great Choruses." He found it, in short, "very fine and sublime," and his score is testimony to this, written fast and fluently, with very little of the borrowing to which he often had recourse when his inspiration flagged; except for one loan from Telemann the passages not original to *Messiah* all come from earlier Handel. Jennens' compilation from Scripture clearly wholly held his imagination, as well it might.

It is a drama in which the momentum is primarily internal and intellectual, not external. It is notably daring (and indeed modernistic) in that the listener's knowledge of the historical narrative is assumed, so that it becomes a commentary on the Nativity, Passion, Resurrection, and Ascension, framed by, at the beginning, the promises of God uttered by the prophets and, at the end, their ultimate fulfillment in redemption. There is a constant exemplification of this in the interplay of Old and New Testament material, revealing the relation of the two covenants. None of this was in any way out of the Anglican theological tradition, but it had been explored much more fully by Lutherans, and must have immediately recalled Handel to the teachings of his youth. What Jennens created was above all an affective poem, a believer's meditation on the sacrifice which his redeemer had undergone for him.

Jennens could afford to write libretti for Handel and send them to him in the hope rather than the expectation that he would set them. Handel, by contrast, earned his living in the musical market-place and almost always composed with particular occasions in view. In 1741 he was not, as has sometimes been supposed, bankrupt, but few of his projects had gone well, and for this reason he welcomed an invitation from the Duke of Devonshire to go to

Dublin, where the Duke was serving as Lord Lieutenant, and give concerts in the forthcoming winter season.

Dubliners can sometimes be contradictory, and are inclined to represent their city as either on the rim of the world or as its hub. It is surprising, therefore, to learn that in 1741 it was the tenth largest city in Europe. It is also true that it was not on any direct route to anywhere else, and as a result had to make its own entertainments and could not depend upon itinerant musicians and actors. Another factor, obscured by stereotyped views of eighteenth-century Ireland, plays its part. A large number of benevolent societies had been established, to help the sick, the poor, and the insane, and these were strongly supported by Dublin society. In particular they raised money by promoting concerts, entertainments, and routs. It was this that offered Handel his opportunity, and it was "For the Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital...and of the Charitable Infirmary" that *Messiah* was given on April 13, 1742 at the New Musick-Hall in Fishamble Street. Intense interest had been excited by a public rehearsal: gentlemen were desired to come without their swords and ladies without the fashionable hoops that spread their skirts, "as it will greatly encrease the Charity, by making room for more company."

No performance of *Messiah* is possible which can be claimed definitively to realize the composer's or author's intentions. What Handel wrote for Dublin took into account the forces he was able to raise there or bring with him. Dublin did not lack distinguished musicians, but he had only strings and two trumpets at his disposal.

Already, between the composition of the oratorio in 24 days during August and September 1741 and performance in 1742 he had begun to modify, cut, and expand the score. When he first gave *Messiah* (as, to avoid confrontation with the ecclesiastical authorities, The Sacred Oratorio) in London in 1743 he added oboes and bassoons, as well as using a larger group of strings. There were no further performances until 1745 when the oratorio was given twice, during Holy Week, and under its

proper title. Prompted by Jennens, Handel revised the "How beautiful are the feet/Why do the nations?" sequence, and reordered the rhythm of "Rejoice greatly." By replacing the aria version of "Their sound is gone out" with an expansive *fugato* setting for chorus he created a more appropriate stimulus for "Why do the nations"; the alteration of "Rejoice greatly" from 12/8 *gigue* to common time increased rhythmical variety in the concluding numbers of Part I and heightened the contrast of its first section with the central "He shall speak peace."

Private and public circumstances, Handel's precarious (and sorely taxed) health, and the aftermath of the Jacobite rebellion of 1745 curtailed his planned 1746 oratorio season: *Messiah* was not given, nor was it in 1747 or 1748. But 1749 was an *annus mirabilis*: the continuous tradition of *Messiah* performances in England can be traced from March 23 in that year, when Handel performed it, at short notice, as the twelfth and last work in his Lenten season at the Theatre Royal, Covent Garden. It was also given its first English provincial performance (thereby initiating another tradition) as part of the celebrations to mark the opening of the Radcliffe Camera at Oxford, whilst John Walsh launched an anthology of Handel's Songs which contained "Every valley" and "O thou that tellest," the earliest appearance of any of the arias in print.

In 1749 Handel had an unusually large band of strings available, and he therefore treated those in excess of his usual 12 or 14 violins, 3 violas, 3 cellos, and 2 basses as *ripieno* instruments (literally the "stuffing"), adding them whenever an extra fullness of effect was desirable. Consequently the *con ripieno* and *senza ripieno* directions are a valuable clue to his approach to dynamics; "Why do the nations," for example, is *senza ripieno*, since he evidently felt agility to be more important in the accompaniment than weight of sound.

The soloists were Frasi (soprano), "the boy" (treble), Galli (contralto), Lowe (tenor), and Reinhold (bass). Giulia Frasi had come from Milan in 1742 as an opera singer and been coached by Charles Burney, later famous as a historian of music. It

was of her, not noted for application, that Handel remarked, when he heard she was learning thorough-bass: "Oh, vaat may we not expect." She included in her part "Thy Rebuke hath broken his Heart," originally composed for tenor. "The boy" was presumably a Chapel Royal chorister: he is likely to have sung the nativity sequence, in which the aria version of "And lo, the Angel of the Lord" was abandoned and replaced by the accompanied recitative which Handel had originally intended and used in Dublin. He also sang "How beautiful are the feet" as recast in 1745 and "If God is for us" in the original G minor soprano version, which Handel had transposed for alto in C minor for Dublin. Caterina Galli had come to England with Frasi, and was to continue performing in oratorio in 1797; when she died in 1804 she was described as "the last of Mr. Handel's scholars." Thomas Lowe had sung in the first London *Messiah* in 1743; he had a magnificent voice but wanted, according

to Burney, "diligence and cultivation"—hence the reduced tenor role in 1749. Henry Reinhold, German by birth and popularly believed to be an illegitimate son of the Archbishop of Dresden, excelled in both serious and comic parts; he became the model for subsequent oratorio basses. Thus 1749, whilst it brought about no major recomposition of *Messiah* was vital in establishing a pattern for future performances; it also saw Handel giving a charity concert (although of other music) for the Foundling Hospital and thus making the connection which, above all others, was to ensure the transmission of *Messiah* to posterity and, through the survival of the parts which Handel bequeathed to that institution, to give us an unparalleled insight into the ways in which, from 1750 onwards, it was performed.

—Richard Luckett

Richard Luckett is Pepys Librarian at Magdalene College, Cambridge, and is author of Handel's Messiah: A Celebration.

TEXT

Original English text taken from the Scriptures by Charles Jennens

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)

Comfort ye, comfort ye, my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (*Isaiah XL, 1-3*)

Aria (Tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (*Isaiah XL, 4*)

Chorus

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (*Isaiah XL, 5*)

Recitative, accompanied (Bass)

Thus saith the Lord of Hosts: Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; ev'n the messenger of the Covenant, whom ye delight in, behold, He shall come, saith the Lord of Hosts. (*Haggai II, 6-7; Malachi III, 1*)

Recitative (Bass)

But who may abide the day of His coming, and who shall stand when He appeareth?
for He is like a refiner's fire. (Malachi III, 2)

Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi III, 3)

Recitative (Contralto)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us." (Isaiah VII, 14; Matthew, I, 23)

Aria and Chorus (Contralto)

O thou that tellest good tidings to Zion get thee up into the high mountain; O thou that tellest good tidings to Jerusalem lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah XL, 9; LX, 1)

Recitative, accompanied (Bass)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah IX, 2-3)

Aria (Bass)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah IX, 2)

Chorus

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and His name shall be called: Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

Pifa

Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

Recitative, accompanied (Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9)

Recitative (Soprano)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people: For unto you is born this day in the city of David a Savior, which is Christ the Lord. (Luke II, 10-11)

Recitative, accompanied (Soprano)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke II, 13)

Chorus

Glory to God in the highest, and peace on earth, goodwill towards men. (Luke II, 14)



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Chrysler Performance Highlights

Want to become smarter and have a good time doing it? Try a concert by the **American Symphony Orchestra**. The ASO and its director, **Leon Botstein**, offer their audiences enlightening programs of music in its social, historical, and artistic contexts, bringing new life and meaning to the works they present. On December 11 at Avery Fisher Hall, as part of Lincoln Center Productions' Great Performers series, Maestro Botstein and the Orchestra offer us a glimpse of what it might have been like to attend a concert in Berlin in the 1890s. "Berlin 1894: A Concert Recreated," includes works both familiar and obscure, by such diverse talents as Rubinstein, Mozart, D'Albert, Stenhammar, Schubert, Strauss, and Wagner. Pianist Blanca Uribe and soprano Dominique Labelle are the featured soloists. See another "concert recreated" on December 12 at Avery Fisher Hall, as Great Performers presents Handel's **Messiah**, performed on period instruments by the **Handel and Haydn Society of Boston**. This holiday favorite is led by noted early music conductor **William Christie**, and features soprano Jeanne Ommerlé, alto Pamela Dellal, tenor William Hite, and bass Nathan Berg.

* * * * *

New York Philharmonic music director **Kurt Masur** and nineteenth-century composer Felix Mendelssohn have both filled Leipzig concert halls with beautiful music. On

December 8–10, Maestro Masur extends the relationship to Avery Fisher Hall, as he leads the Philharmonic in an all-Mendelssohn program that includes his Symphony No. 4 ("Italian") and the complete incidental music to *A Midsummer Night's Dream*, with narrator Elizabeth McGovern. Conductor Roger Norrington takes the baton on December 15–17, performing Berlioz' Overture to *Le corsaire*, Vaughan Williams' Symphony No. 5, and

Beethoven's Piano Concerto No. 4 with celebrated pianist André Watts.

* * * * *



For **Auld Lang Syne**: This New Year's Eve the **Metropolitan Opera** reinstates an age-old tradition, as they ring in 1995 with a gala performance of Johann Strauss' delightful comic operetta **Die Fledermaus**, complete with surprise guest artists in the Act II Party Scene. To start off the year in an *extra* special way, purchase Performance tickets at \$500, which include a post-performance supper on the Grand Tier with members of the cast, as well as dancing and a midnight champagne toast. Who knows who might show up? *Die Fledermaus*, which is conducted by Hermann Michael and features Anne Evans, Tracy Dahl, Jochen Kowalski, Neil Rosenshein, Hermann Prey, Wolfgang Brendel, Gottfried Hornick, and actor Dom DeLuise, makes its season premiere on December 22, with additional performances on December 26 and 29.

—Stacey Kors

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BOULEY—165 Duane Street bet. Hudson and Greenwich Sts. 608-3852. Formal. Modern French. Specials: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette. Res. nec. L M-F 11:30-3, D M-Sat 5:30-11. Closed Sun.

CHANTERELLE—2 Harrison St. at Hudson St. Formal. French. Specials: seafood sausage, striped bass with fresh sage, poached duck breast, tropical fruit soup. Res. nec. L T-Sat noon-2:30. D Tue-Sat 6-10:30. Closed Sun-M.

CONTRAPUNTO—200 E. 60th St. 751-8616. Casual. Italian. Specials: malfatti aragosta, broadetto, pappardelle boascialoa, capelli bergino. No res. L M-Sat noon-4:30. D M-Sat 4:30-11:30, Sun 4-10.

HARBOUR LIGHTS—Pier 17, 3rd Floor. 227-2800. Casual. Continental. Specials: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise. Res. sug. L M-F 11:30-4. Brunch Sat-Sun 10-4. D daily 4-2 am. Pianist Thurs-Sun. Private parties for 150.

HUDSON RIVER CLUB—4 World Financial Center. 786-1500. Formal. American Hudson River Valley. Specials: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters. Res.

sug. L M-F noon-2:30. Brunch Sun noon-3. D M-Sat 5:30-10. Sun noon-6. Pre-theater D M-F 5-6:30. Private parties for 15-150.

LE VEAU D'OR—129 E. 60th St. 838-8133. Dress opt. French. Specials: steak frites, tripe, grenouilles provencal, rack of lamb. Res. sug. L M-Sat noon-3. D M-Sat 5:30-10:15. Complete L and D. Closed Sun.

LES CELEBRITIES—160 Central Park South in the Essex House Hotel. 484-5113. Formal. French. Specials: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad. Res. nec. D only T-Sat 6-10:30. Private parties for 12. Closed Sun and Mon.

STELLA DEL MARE—346 Lexington Ave bet. 39th and 40th Sts. 687-4425. Jacket required. Northern Italian. Specials: charcoal grilled red snapper and swordfish, black pasta. Res. nec. L M-F noon-2:30. D M-Sat 5-10:30. Private parties for 25-100. Pianist M-Sat from 6-10:30. Closed Sun.

TROPICA—200 Park Ave. in the Met Life Building. 867-6767. Casual. Seafood. Specials: roast cod with cous-cous in sake black bean sauce. Res. sug. L M-F 11:30-3. D M-F 5-10. Bar M-F 11:30 am-11. Free D parking. Closed Sat-Sun.

T-REX RESTAURANT AND BAR—358 W. 23rd St. 620-4620. Casual. New American. Specials: grilled organic free range chicken breasts on grilled wasabi noodles, Icelandic salmon with toasted basmati-ginger crust. Res. sug. L M-F 11:30-3:30. Br Sat-Sun 11:30-3:30. D Sun-Tue 4-midnight. Wed-Sat to 1 am. Bar till 2 am. Private parties for 10-150.

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CHOPIN SPREE

great composers, his work is not well enough known. Today, we all agree that Chopin is a great composer. That wasn't always the case, though; 80 years ago, a lot of people were still dismissing him as a salon composer. There remains a feeling among many that Chopin is for dessert. "Oh, lovely—sigh—isn't it beautiful? Such charming melodies, such harmonies! Ah, Chopin!" This is perhaps not an inappropriate response to some of his music, but it certainly doesn't take into account the demonic force, his formal genius; it doesn't take the nationalistic and folk elements into account. I might subtitle this cycle "Chopin isn't just for dessert anymore!"

STAGEBILL: You mentioned Chopin's "formal genius." Some would suggest that form was his weak suit.

OHLSSON: He has formal perfection, but isn't an "architectural" kind of composer. Chopin is more like a plant that grows towards the light. Everything has a reason or a purpose, but it is highly varied, and no leaf is exactly like another. In that sense, he's improvisatory, and you wouldn't want to pin him down too much.

STAGEBILL: What great pianists have preceded you in playing complete Chopin cycles?

RECITAL SCHEDULE:

Sunday, January 15 at 3:00:

program includes Rondo in C, Op 1;
Four Mazurkas, Op. 6; Boléro;
Variations brillantes, Op. 12;
Waltz in A-flat, Op. 42.

Sunday, February 26 at 2:00:

program includes Three Nocturnes;
Three Mazurkas, Op. 63;
Five Mazurkas, Op. 7;
Two Polonaises, Op. 27.

Sunday, April 2 at 2:00:

program includes Ballade No. 4 in F;
Barcarolle in F-sharp; Impromptu in
A-flat, Op. 29; Berceuse in D-flat.

OHLSSON: Very few, actually. As far back as the 1920s, Brailowsky played all of Chopin, programming it with I-don't-know-what logic, and more recently Magaloff presented the work in chronological order. The chronological approach was maybe too cerebral for my taste, and I certainly didn't want to do this by genres. I mean, the mazurkas are jewels, but who wants to hear all sixty of them in a row? I've decided not to split apart pieces that are grouped in a single opus number, and then I've tried not to weave everything into a sort of Persian carpet for every program.

STAGEBILL: What was the first Chopin piece you ever learned?

OHLSSON: I honestly can't remember! Maybe if I went into regression therapy...The first I have a strong memory of is the Nocturne, Op. 27, No. 1, which I learned when I was 11. I was fairly advanced at that age, though I'd only been playing for three years. I probably liked the noisy, explosive middle section—which is important when you're 11. It wasn't until I was 12 that I actually cared to play slow movements all the way through.

STAGEBILL: Has that nocturne been a constant companion ever since?

OHLSSON: No, I lost track of it for a while. But I came back to it in the 1970s when I was recording some Chopin, and I rediscovered it as the demonic work that it is. When I came back to it, I recognized how that middle section shows up the demonic side of Chopin, how you're hovering over the abyss.

STAGEBILL: Apparently it was no mere coincidence that you gained prominence by winning the Warsaw Chopin Competition.

OHLSSON: I'm mad about Chopin. Some people said to me back then, "Well, now that you've won the Chopin Prize, aren't you glad you can stop playing him?" Not at all. Since then, my love for Chopin has only increased.

James Keller writes about music on staff at The New Yorker.

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DECEMBER

Sunday, December 4 at 11:00 A.M. (WRT)

EROICA TRIO

BEETHOVEN: "Kakadu" Variations

MARTINU: Five Short Pieces

MENDELSSOHN: Trio in D minor

Monday, December 5 at 7:30 (WRT)

CHRISTINE BREWER, soprano

Kirt Pavitt, piano

Works by Mozart, Joseph Marx,
Richard Strauss, Celius Dougherty,
Richard Hundley, and Carolee
Coombs-Stacey

Wednesday, December 7 at 8:00 (ATH)

GUARNERI STRING QUARTET

Barry Tuckwell and David Jolley, horns

JANAČEK: Quartet No. 1 in E minor
("The Kreutzer Sonata")

MOZART: A Musical Joke in F for Horns
and Strings, K.522

BEETHOVEN: Sextet in E-flat for String
Quartet and Two Horns, Op. 81b

DEBUSSY: Quartet in G minor, Op. 10

Thursday, December 8 at 8:00 (ATH)

THE TALLIS SCHOLARS

Peter Phillips, director

LASSUS: Alma redemptoris mater; Osculetur
me; Missa Osculetur me

FAYRFAX: Maria plena virtute

PALESTRINA: Alma redemptoris Mater
(a4 & a8)

VICTORIA: Ave maria (a4 & a8)

MARENZIO: Hodie Christus natus est

SWEELINCK: Hodie Christus natus est

Pre-concert lecture by Peter Phillips,
"Polyphony and Religious Feeling" at
Alice Tully Hall at 7pm.

Sunday, December 11 at 3:00 (AFH)

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, conductor

Blanca Uribe, piano

Dominique Labelle, soprano

Berlin 1894: A Concert Recreated

RUBINSTEIN: Symphony No. 2 in C, Op. 42
"Ocean" (1857)

MOZART: Ch'io mi scordi di te, K.505 (1786)

D'ALBERT: Overture to *Der Rubin* (1893)

STENHAMMAR: Piano Concerto No. 1 in
B-flat minor, Op. 1 (1893)

RUBINSTEIN: Gelb rollt mir zu Füssen,
Op. 34, No. 9

SCHUBERT: La pastorella al prato
D.528 (1817)

STRAUSS: Ständchen for Six Lieder,
Op. 17 (1887)

WAGNER: Overture to *Der Meistersinger von
Nürnberg* (1861)

Monday, December 12 at 7:30 (AFH)

The chorus and orchestra of the
HANDEL AND HAYDN SOCIETY of Boston
performing on period instruments

William Christie, conductor

Jeanne Ommerté, soprano

Pamela Della, alto

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JANUARY

Sunday, January 8 at 3:00 (ATH)

DAWN UPSHAW, soprano

JAMES LEVINE, piano

DEBUSSY: from "The Vasnier Songbook"

BERG: Vier Lieder, Op. 2

DEBUSSY: Ariettes oubliées

BERG: Sieben frühe Lieder

Pre-concert lecture by David Grayson,
"The Enraptured Lover: Debussy's Songs
for Madame Vasnier" at the Kaplan
Penthouse at 2pm.

Friday, January 13 at 7:30 (AFH)

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, conductor

Bruckner and Twentieth-Century Politics

BRUCKNER: Symphony No. 5 in B-flat (1894);
Psalm 146 for Solo Voices, Double
Chorus, and Orchestra (North American
Premiere) (1860); Abendzauber for
Baritone, Men's Chorus, Yodellers, and
Brass (1878); Germanenzug for Solo
Voices, Men's Chorus and Brass

Sunday, January 15 at 3:00 (ATH)

GARRICK OHLSSON, piano

ALL-CHOPIN PROGRAM

Rondo in C minor, Op. 1

Four Mazurkas, Op. 6

Bolero

Variations brillantes, Op. 12

Waltz in A-flat, Op. 42

Fantasy in F minor

Two Nocturnes

Scherzo No. 3 in C-sharp minor

Post-concert talk with Garrick Ohlsson and
Michael Steinberg

Sunday, January 15 at 3:00 (AFH)

Music on Period Instruments

ORCHESTRA OF THE EIGHTEENTH
CENTURY

Frans Brueggen, conductor

Cynthia Sieden, soprano

HAYDN: Symphony No. 92 in G ("Oxford")

MOZART: Vorrei spiegarvi, K.418

No che non sei capace, K.419

Vado ma dove, K.583

BEETHOVEN: Symphony No. 5 in C minor

Pre-concert lecture at the Kaplan
Penthouse at 2pm.

Wednesday, January 18 at 8:00 (AFH)

TOKYO STRING QUARTET

ALL-BEETHOVEN PROGRAM

Quartet in E-flat, Op. 127

Quartet in E minor, Op. 59, No. 2

Sunday, January 22 at 3:00 (AFH)

RUSSIAN NATIONAL ORCHESTRA

Mikhail Pletnev, conductor

PROKOFIEV: Suite from *Romeo and Juliet*

SHOSTAKOVICH: Symphony No. 10 in
E minor, Op. 93

Pre-concert lecture by Harlow Robinson,
"How to Succeed in Soviet Music Without
Really Trying" at the Kaplan Penthouse at 2pm.

Sunday, January 22 at 3:00 (ATH)

HÅKAN HÄGEGÅRD, baritone

Warren Jones, piano

SCHUBERT: Winterreise

Monday, January 23 at 7:30 (WRT)

BORROMEO STRING QUARTET

BARTÓK: Quartet No. 1, Op. 7

JANÁČEK: Quartet No. 1 in E minor,
"Kreutzer Sonata"

SCHUMANN: Quartet in A, Op. 41, No. 3

Monday, January 23 at 8:00 (AFH)

RUSSIAN NATIONAL ORCHESTRA

Mikhail Pletnev, conductor/pianist

GRIEG: Peer Gynt, Suite No. 1

HAYDN: Piano Concerto No. 2 in D

RIMSKY-KORSAKOV: Scheherazade

Sunday, January 29 at 11:00 A.M. (WRT)

FOUR NATIONS ENSEMBLE

MOZART: Sonata for Violin, Piano, and Cello
in E minor, K.304

CLEMENTI: Sonata V for Piano, Violin and
Cello in C

HAYDN: Trio in A for Piano, Violin and
Cello, Hob.XV:18



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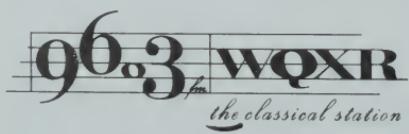
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forgettable 1954 autobiography. It is one of the inexcusable oversights of American musicology that Armstrong's letters have yet to be collected and published. They are endlessly revealing documents of a larger-than-life personality.

When Armstrong's letters finally see print, they will form the cornerstone of one of the most inspiring success stories of the twentieth century, a tale of human potential that deserves to be told and retold in every elementary school classroom in America. The cards were stacked against Armstrong from the day of his birth: he was the illegitimate son of a part-time prostitute and a factory worker who vanished from the scene shortly after Armstrong was born. Yet by the age of 25, he was the most influential figure in jazz, and by the time of his death in 1971, he was known throughout the world. "You can't get everything that's coming to you in this life," Armstrong said matter-of-factly in 1966. But he came as close to doing so as anyone could ever hope to come, and he did it solely through the power of his art.

Interestingly, Louis Armstrong rarely spoke of himself as an artist, or even as a jazz musician. He saw himself as an entertainer pure and simple, and devoted his life to the task of giving pleasure to ordinary people. But for all the delight he took in pleasing the crowds that flocked to see him, Armstrong also took justifiable pride in the knowledge that he had changed the face of American music. "I mean you don't just go around waking people up to the effect of saying, 'You know, this music is art,'" he told an interviewer late in life. "But it's got to be art because the world has recognized our music from New Orleans, else it would have been dead today. But I always let the other fellow talk about art. 'Cause when we was doing it, we was just glad to be working up on that stage. So for me to be still on earth to hear that word, sounds pretty good."

Terry Teachout writes about jazz and popular music for The Wall Street Journal and Mirabella. He is the editor of *A Second Mencken Chrestomathy*, to be published in January by Knopf.





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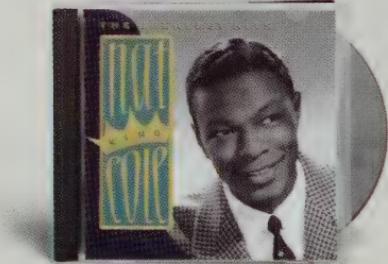
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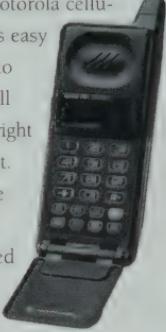
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GREAT PERFORMERS

Aria (Soprano)

Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah IX, 9-10)

Recitative (Contralto)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5-6)

Aria (Contralto and Soprano)

He shall feed His flock like a shepherd and He shall gather the lambs with His arm; and carry them in His bosom, and gently lead those that are with young. Come unto Him all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart, and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28-29)

Chorus

His yoke is easy, and His burthen is light. (Matthew XI, 30)

PART THE SECOND

Chorus

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

Aria (Contralto)

He was despised and rejected of men, a man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. (Isaiah LIII, 3: 1,6)

Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

Chorus

And with His stripes we are healed. (Isaiah LIII, 5)

Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

Recitative, accompanied (Tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (Psalm XXII, 8)

Recitative, accompanied (Soprano)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

Aria (Soprano)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

Recitative, accompanied (Soprano)

He was cut off out of the land of the living, for the transgression of Thy people was He stricken. (Isiah LIII, 8)

Aria (Soprano)

But thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption. (Psalm XVI, 10)

Chorus

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (Psalm XXIV, 7-10)

Recitative (Tenor)

Unto which of the angels said He at any time: Thou art My Son, this day have I begotten Thee? (Hebrews I, 5)

Chorus

Let all the angels of God worship Him. (Hebrews, I, 6)

Aria (Soprano)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men: yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm LXVIII, 18)

Chorus

The Lord gave the word: great was the company of the preachers. (Psalm LXVIII, 11)

Aria (Soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Romans X, 15)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.

Aria (Bass)

Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm II, 1-2)

Chorus

Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

Recitative (Tenor)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

Aria (Tenor)

Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter's vessel. (Psalm II, 9)

Chorus

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ, and He shall reign for ever and ever, King of Kings and Lord of Lords, Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

GREAT PERFORMERS

PART THE THIRD

Aria (Soprano)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians XV, 21, 22)

Recitative, accompanied (Bass)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

Aria (Bass)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (I Corinthians XV, 52-54)

Recitative (Contralto)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (I Corinthians XV, 54)

Duet (Contralto and Tenor)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (I Corinthians XV, 55-57)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians XV, 55-57)

Aria (Soprano)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again; who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and pow'r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. (Revelation V, 12-13)

Chorus

Amen.



Meet the Artists



Born in 1944 in New York, William Christie began his musical studies with his mother, and later went on to study the piano, organ, and harpsichord. In 1966 he received a diploma in the history of art from Harvard

University. Between 1966 and 1970 he studied the harpsichord, musicology, and organ at Yale University. He was later named director of music at Dartmouth College (New Hampshire). Since 1971 he has been based in Europe. In 1972 he made his first recording for the ORTF, working in close collaboration with Geneviève Thibault de Chambure. He then continued his harpsichord studies, giving recitals in all principal European Festivals.

In 1979 he founded Les Arts Florissants, and rapidly began exploring the opera repertoire. In 1982, he became the first American professor at the Conservatoire National Supérieur de Musique de Paris. His role as professor has involved him in a number of important student productions, often in collaboration with other pedagogical institutions (The Royal Conservatoire of The Hague, the Guildhall School of Music and Drama, and the Conservatoire National Supérieur de Musique de Lyon). William Christie's attraction to the music of Jean-Philippe Rameau led him to record all the harpsichord works by this composer. He has also conducted *Hippolyte et Aricie*, as well as numerous other works which have also been recorded: *Anacréon*, *Les Indes Galantes*, *Pygmalion* (1991), *Nélée et Myrthis* (1991), *Castor et Pollux*, and *Les Grand Motets* (1994).

William Christie has also made an important contribution to the reappraisal of the works of Marc-Antoine Charpentier, and indeed an important part of the discography of Les Arts Florissants is given

over to this composer (12 recordings). He has conducted the operas *Médée* (Théâtre de Caen, Opéra du Rhin, Opéra Comique 1993, directed by Jean-Marie Villégier) and *David et Jonathas* (1988 and 1994 for the Académie Baroque Européenne d'Ambronay), as well as the musical interludes from the *Malade Imaginaire* by Molière/Charpentier (Théâtre du Châtelet 1990, directed by Jean-Marie Villégier and Christophe Galland).

Les Arts Florissants' recordings (some 40 titles on the Harmonia Mundi label) have been distinguished by numerous prizes: the Prix Mondial de Montreux, the Edison Prize in Holland, the Gramophone Record of the year in Great Britain, the International Critics Award, the Opus Prize USA, the Deutsche Schallplatten Preis, the Grand Prix de l'Académie Charles Cros, and the International Classical Music Award for the best early music ensemble of 1992.

At the beginning of 1994, William Christie signed an exclusive contract with Erato/Warner. Recordings on this label appeared this autumn (Rameau's *Grands Motets*, Charpentier's *Médée*, Purcell's *King Arthur* and *Dido & Aeneas*).

William Christie is regularly invited to conduct other orchestras: he has most notably conducted Handel's *Alcina* at the Grand Théâtre de Genève with the Suisse Romande Orchestra and at the Théâtre du Châtelet with l'Ensemble Orchestral de Paris. He has also been guest conductor of the Philharmonia Baroque Orchestra of San Francisco, the Orchestra of the Age of Enlightenment, as well as Cologne's Capella Coloniensis. Harpsichordist and musical director, William Christie is one of a growing number of experts in French, Italian, and English Baroque music. He has made an important contribution to reviving interest in seventeenth- and eighteenth-century vocal technique. In January 1993, William Christie was awarded the prestigious French Légion d'Honneur.



Soprano Jeanne Ommerlé has received the warmest acclaim from critics and audiences. Ms. Ommerlé's opera and concert credits include the New York Philharmonic, the Boston Symphony Orchestra, San Francisco Symphony, New Jersey Symphony, Orchestra of St. Luke's, the National Symphony, Atlanta Opera, The Opera Company of Boston, The Dallas Opera, Lake George Opera Festival, Boston Early Music Festival, Handel & Haydn Society, Emmanuel Music, Cincinnati May Festival, the Washington and Baltimore Choral Societies, Monadnock Music, and the Newport Music Festival. She has worked with conductors Roger Norrington, Christopher Hogwood, James Conlon, Seiji Ozawa, Thomas Dunn, Richard Westenburg, Sarah Caldwell, William Fred Scott, Gunther Schuller, Sylvain Cambreling, James Bolle, Craig Smith, Nicholas McGegan, and Simon Preston. Ms. Ommerlé

sang the world premiere of Mark Morris Dance Group's production of Handel's *L'Allegro, il Penseroso ed il Moderato* at the Theatre de la Monnaie in Brussels and at the Brooklyn Academy of Music. She returned to the Monnaie as Despina in *Così fan tutte* and on a concert series of Mozart Arias. Ms. Ommerlé was Susanna in the Peter Sellars production of *The Marriage of Figaro* which traveled to Vienna, Paris, New York, Boston, and Barcelona, and which was broadcast on PBS' "Great Performances" and internationally. At the presentation of the McDowell Colony Medal to Leonard Bernstein, she sang a program of his songs. A native of Kansas, Jeanne Ommerlé has been a recipient of grants from the Sullivan Foundation, and has recorded for Albany Records, Koch International, Gunmar, and Northeastern.



Mezzo-soprano Pamela Dellar has appeared as soloist with some of the nation's leading Baroque ensembles, including Boston Baroque (formerly Banchetto Musicale) the Boston Early Music Festival under Roger Norrington, the Dallas Bach Society, and the Handel & Haydn Society under Christopher Hogwood. She has also performed with the National Chamber Orchestra, the Baltimore Choral Arts Society, and the Jacksonville Symphony Orchestra. Ms. Dellar has received critical acclaim for performances of Handel's *Messiah*, Wagner's *Wesendonck-Lieder*, Purcell's *Dido and Aeneas*, Mozart's *Die Zauberflöte* and C-minor Mass, and Bach's *St. Matthew Passion*. She has worked with the New Boston Theatre Project, toured New England with the Opera Company of Boston and the Friends of Dr. Burney, and appeared in concert in Brussels, Salzburg, and Cologne.

A noted recitalist, she has been featured in recital on "A Note to You," an internationally syndicated radio program, and in Emmanuel Music's three chamber music series of Schumann, Debussy, and Brahms. In the spring of 1993 Ms. Dellar began a continuing association with the world-famous medieval ensemble Sequentia for a U.S. tour and recordings of the music of Hildegard von Bingen. Ms. Dellar is a founding member of Favella Lyrica, an ensemble that performs music for two voices from the seventeenth and eighteenth centuries, which will release its first compact disc for Koch International in 1994; she is also a regular soloist in the renowned Bach Cantata series presented by Emmanuel Music. Ms. Dellar's repertoire encompasses an astounding range: from twelfth-century monody, through Renaissance lute songs, eighteenth- and nineteenth-century art songs, up to premieres of works by contemporary composers. She has recorded for Arabesque Records, Deutsche Harmonia Mundi, and Koch International.



Tenor William Hite enjoys a distinguished career on the concert stage and as a recording artist. He has sung with the Boston Symphony Orchestra, The Dallas Bach Society, The Atlanta Choral Guild, and The Winston-Salem Symphony. He has performed extensively with period instrument ensembles including The Handel & Haydn Society, The Philharmonia Baroque Orchestra, Boston Baroque, Aston Magna, Abendmusick, The King's Noyse, and The Boston Cecilia. He has also performed with the Mark Morris Dance Group in Brussels and the U.S. Mr. Hite is featured on a Denon recording of Mozart's Requiem with the Boston Early Music Festival Orchestra. He may be heard on numerous Erato CDs with the Boston Camerata including the Gilles Requiem and *Tristan et Iseult*, winner of the Grand Prix du disque. He may also be heard on Ensemble Sequentia's CD *Donnersöhne* which won the Diapason d'Or. Mr. Hite was seen on CBS' "Sunday Morning" in connection with the acclaimed Emmanuel Church music program in Boston. Mr. Hite sings there regularly in the Sunday morning Bach cantata series and he participated in their three CD survey of the music of Schütz. He was a two-time Tanglewood fellow and is currently on the faculties of the New England Conservatory Extension Division and the Walnut Hill School for the Arts.



Born in Saskatchewan, Canada, Nathan Berg's vocal studies have taken him to the University of Western Ontario, the Aspen Opera Theatre Center in Aspen, Colorado, the Maitrise National de Versailles in France, the Banff

School of Fine Arts, and finally to the Guildhall School of Music and Drama.

Nathan Berg is considered to be one of the most talented Lieder recitalists of the

future. He recently won the Gold Medal for Singers at the Guildhall, giving a recital as part of his prize. He has won the overseas section of the Royal Over-Seas League Competition and prizes in the Peter Pears and Kathleen Ferrier Competitions. He was also a prizewinner at the 1993 Walther Grüner International Lieder Competition. Last season he gave highly successful recitals at Pollack House in Glasgow, at the Blackheath Concert Halls, the Wigmore Hall, and the 1994 Harrogate International Festival.

Although still only 26 years old, he has already worked with conductors who have included William Christie, Kurt Masur, Sir Colin Davis, Philippe Herreweghe, and Yan Pascal Tortelier. Recent concerts have included Mozart's Requiem with William Christie and Les Arts Florissants at the 1994 Aix-en-Provence Festival, Haydn's *Creation* and Fauré's Requiem with the Ulster Orchestra, Schubert's Mass in A-flat with the North German Radio Orchestra, Mahler's *Rückertlieder* and Copland's American Folk Songs with the British Youth Opera Orchestra, Brahms' Requiem at the Royal Albert Hall and Mendelssohn's *Elijah* at Westminster Central Hall. Future concerts include *St. John Passion* with the RIAS Berlin Chamber Choir, the *Messiah* in Boston with the Handel & Haydn Society under Christie, and the role of Aeneas in Purcell's *Dido and Aeneas* with Les Arts Florissants (also to be recorded). He will also give recitals at the 1995 Three Choirs Festival.

Nathan Berg's operatic roles have included Mercurio in *L'Incoronazione di Poppea* at the Netherlands Opera, Peter Quince in *A Midsummer Night's Dream* for the Covent Garden Festival, Schaunard in *La bohème* for the Canadian Opera Company, Guglielmo in *Cosi fan tutte*, and the title role in *The Marriage of Figaro*, both for British Youth Opera. At the Guildhall, his roles have included Dr. Falke in *Die Fledermaus*, Eustachio in Donizetti's *L'Assedio di Calais* and Peter Quince in *A Midsummer Night's Dream*. Future operatic appearances include Guglielmo in *Cosi fan tutte* for Welsh National Opera and the title role of *The Marriage of Figaro* and Leporello in *Don Giovanni* with Tourcoing Opera.

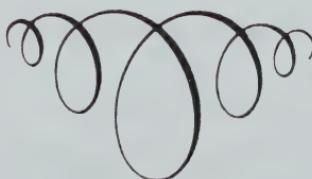
Recordings have included the *Messiah* (Harmonia Mundi) with William Christie and songs by Othmar Schoeck with the English Chamber Orchestra under Howard Griffiths. Future recordings will include ORFEO with Rene Jacobs (Harmonia Mundi). Mr. Berg is currently studying with Vera Rozsa.

The Handel & Haydn Society is a premier professional chorus and period orchestra, under the artistic direction of internationally renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance," playing Baroque and Classical music on the instruments and with the performing techniques available to composers in their time for an authentic listening experience.

Founded in Boston in 1815, the Handel & Haydn Society is the country's oldest continuously performing arts organization. From its start, H&H has stood at the musical forefront, giving the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), *Jephtha* (1867), and *Joshua* (1876), and of Bach's B-minor Mass (1887) and *St. Matthew Passion* (1889). More recently, H&H has greatly expanded its concert activities in the Boston area, and currently offers two concert series there—the Symphony Series and the Chamber Series held at Jordan Hall at the New

England Conservatory and Sanders Theatre at Harvard University. In the 1994-95 season, H&H also offers its first subscription season ever outside the Boston area, a three-concert series in Providence, RI. H&H has achieved national and international esteem through its recordings on the London Records/L'Oiseau-Lyre label, national broadcasts on American Public Radio, and performances at Lincoln Center, Tanglewood, Chicago's Orchestra Hall, and other national venues. In February 1995, H&H takes its first tour under the auspices of Columbia Artists Management, Inc., performing in New York, Chicago, Atlanta, and several southern states.

The Handel & Haydn Society Educational Outreach Program, now in its eighth year, serves over 5,000 students in more than 40 schools throughout Massachusetts. This innovative program brings enjoyment and knowledge of classical music to children in both inner-city and suburban communities, through in-school music workshops and master classes, participatory youth concerts with H&H musicians, and recital programs. H&H added a new component to this comprehensive program in 1994, the Vocal Apprenticeship Program, a new model for music education which provides talented urban youth the training, tools, and guidance they need to pursue musical careers.



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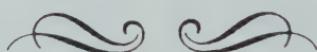
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W y n t o n

NEXT AUDIENCE

M a r s a l i s



***In a continuing column
on people who are making
young audiences a top
priority, STAGEBILL focuses
this month on a jazz man
who loves to teach children.***

Wynton Marsalis has a well-deserved reputation as a very busy man. Just ask any producer trying to launch a project with him or any journalist trying to do an interview—it's tough to get on his calendar. Understandably so when you look at the jazz great's current agenda: wind up an international tour; play a week at New York's Village Vanguard; publish a new book, *Sweet Swing Blues on the Road*; and perform at The Louis Armstrong Continuum, part of the Jazz at Lincoln Center program for which he serves as artistic director. Also, inaugurate "Making the Music with Wynton Marsalis," National Public Radio's 26-part series on the place of jazz in American culture; release a new classical CD; and debut "The London Concert," a video of trumpet concertos.

But somehow the crowded Marsalis calendar always makes room for kids: backstage at his concerts, in small master classes and big lectures, at his eight annual Jazz for Young People's performances at Lincoln Center (hailed as "a milestone in the demys-

tification of jazz for kids—and their parents"), and at the forty-some schools he visits annually—elementary, high school, college—all across the country.

Shortly before his tour resumed, *Stagebill* columnist LAURA LONGLEY caught up with the much-traveled Marsalis to talk about what makes Wynton Marsalis teach. As he's said before, "It's not true that at bottom I'm a great trumpet player; at bottom I am someone who understands what jazz is. That's why I can teach. I know what jazz is, and I can communicate that knowledge. That is my true strength."

STAGEBILL: You grew up with music at the heart of your family, and it shaped your life. What would you like to see families and communities provide for kids in terms of music today?

WYNTON MARSALIS: Well, I would just like to see more participatory type things. Little kids get lots they can participate in—when they're ages 3 and 4 and 5 and 6. But as they grow older, there's less music for them to participate in. I want to see them have more

WYNTON MARSALIS

of that. You know, they wouldn't play ball if they couldn't go out and play it. It's the same with music.

STAGEBILL: More than forty times a year you visit schools to talk and perform with kids. Clearly you don't have to do this. You're not an academic. You're not running for Congress. What do you get out of it?

MARSALIS: I just like doing it. That's all. It's really for no other reason. Just a participatory thing. We all need to take part in our kids' lives.

STAGEBILL: And what do you believe kids get out of it?

MARSALIS: Self-discipline, concentration, cooperation. Music helps them develop abstract thinking. It builds their powers of attention. It lets them get in touch with themselves.

STAGEBILL: Given that the average parent or teacher isn't the world's foremost jazz artist with your power to capture young people's attention, how can they turn kids on to participating in music?

MARSALIS: I think that listening is very important. We need to have more emphasis on listening. Today you've got television or radio—that's what captures the kids. That's true with my own kids. It's "Beavis & Butt-head" and that stuff, which I turn off. But in the cracks of all that, if you can foster an involvement in the arts, you'll begin to win the battle.

And I've always battled. You can get through, although you never know the success of what you're doing. It's difficult, because there are not tremendous amounts of money being poured into the participatory things. Most of it is going into the media. So it's just a matter of endurance.

STAGEBILL: Your father, pianist and educator Ellis Marsalis, turned out four musicians from the six children in your family. Tell me what it is about your father as a teacher of music that made him so special?

MARSALIS: He embodied the thing he was teaching you. He wasn't a by-the-book teacher. He never really "taught" you. And he was always hipper than you. He put you in a position of having to appeal to him. He wasn't that contrived cool. He

was cool. He would let you be yourself. We'd be in class—and there were only five or six of us—and he'd play funk tunes. He'd let you play, not just teach you. There's only so much you can do based on teaching. His teaching was based on *doing*. You want to do anything, then you do it. You want to ride a bike, you ride a bike. You can't be told how to do it, you have to do it. That's what's important.

STAGEBILL: The Jazz for Young People programs at Lincoln Center have been tremendously successful. Why do you think it works?

MARSALIS: For me, it's a feeling of community and having people feel they can just come over and learn a little something about music. I believe in the feeling of community, and what I try to do is just find realities of everyday life and relate them to music. Like the program on the structure of music. You have 12 bars; 12 eggs in a dozen; 12 numbers on a clock. Whatever. I just use analogies from everyday life.

STAGEBILL: Some of your other programs for young people are being made into videos. What are you doing to make teaching work in that medium?

MARSALIS: I'm using more analogies, more direct things. We also have a lot more visuals, which I developed. For example, we show Picasso's *Bulls* to help visualize theme and variation; and airplanes to show different instruments at different altitudes.

STAGEBILL: Is it one video or a series?

MARSALIS: It's four shows. "How to Hear Rhythm" is one. For that, we've used the Tchaikovsky *Nutcracker* and the Duke Ellington *Nutcracker* to illustrate rhythm. There's "How to Hear Form" and also a program with a New Orleans brass band and a John Philip Sousa band. The last one—with Yo-Yo Ma—is "How to Practice."

STAGEBILL: And what are some of the ways you suggest kids should practice?

MARSALIS: I think we give 12 ways to practice. Some of them are, one, have a schedule; two, don't be too hard on yourself; three, don't be too easy on yourself; and four, know what you want to accomplish. ■

V.I.P.

Hail and Farewell

Lincoln Center saluted its recently retired chairman George Weissman in a festive celebration October 3.

On October 3, Lincoln Center for the Performing Arts hosted a gala celebration in honor of George Weissman, who retired last June after an illustrious 8-year tenure as its Chairman. An overflow crowd of more than 400 well-wishers were on hand for the festivities, held in the Grand Promenade of The New York State Theater.

During his time at Lincoln Center, Weissman helped bring together the eleven organizations around the Lincoln Center campus for two major projects: construction of the \$150 million multi-purpose Samuel B. and David Rose Building, completed in 1992, and the Mozart Bicentennial celebration, which ended in August of 1992. The Mozart Bicentennial represented the first time in Lincoln Center's history that all of its resident organizations coordinated their performance seasons.

Weissman also oversaw the growth of Lincoln Center for the Performing Arts, Inc. into a major arts organization in its own right by launching three particularly exciting programming initiatives. Jazz at Lincoln Center, which began in 1991, has rapidly grown into the nation's pre-eminent jazz organization; Serious Fun! has introduced Lincoln Center's audiences to the finest in cutting edge dance, music, theater, and performance art; and Midsummer Night Swing has become one of the city's true summer treasures for the more than 10,000 people who come out to

the Fountain Plaza each year to dance beneath the stars.

Weissman also initiated the home video release of nine of the most memorable "Live from Lincoln Center" telecasts and presided over dramatic growth in the Lincoln Center Institute for the Arts in Education, the pioneering educational program which has been replicated in eighteen sites across the country and in Australia. Weissman also leaves a solid financial record: Lincoln Center for the Performing Arts completed each year of his tenure with favorable operating results.

"George Weissman has provided Lincoln Center with as much talent, wisdom, leadership, and unerring vision as any single person in its history," Lincoln Center president Nathan Leventhal said. "It was my great pleasure to have the opportunity to work alongside him, and I, along with the entire Lincoln Center family, salute his extraordinary accomplishments. We look forward to his continued involvement and wish him and Mildred all the best in their retirement." ■



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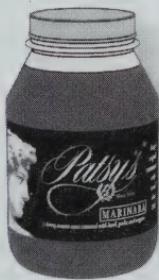
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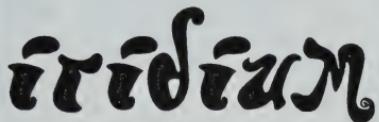
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Lincoln Center Calendar of Events

December
1994

KEY

COMPANY LISTINGS:

- BALLET:** New York City Ballet
NYP: The New York Philharmonic
GREAT: Great Performers at Lincoln Center
JUIL: The Juilliard School
CHAMB: The Chamber Music Society of Lincoln Center
MET: The Metropolitan Opera
THEA: Lincoln Center Theater

FESTIVAL/EVENT LISTINGS

- CIRCUS:** Big Apple Circus

HALL LISTINGS:

- (MOH) Metropolitan Opera House
 (NYST) New York State Theater
 (AFH) Avery Fisher Hall
 (ATH) Alice Tully Hall
 (VBT) Vivian Beaumont Theater
 (MENT) Mitzi E. Newhouse Theater
 (DP) Damrosch Park
 (WRT) Walter Reade Theater

All performances PM unless otherwise noted.

MET	8:00	Madama Butterfly (MOH)	1
BALLET	6:00	(NYST)	
NYP	8:00	Kurt Masur, conductor (AFH)	
JUIL	8:00	Juilliard School Concert Free (ATH)	
THEA	8:00	Carousel (VBT)	
THEA	8:00	Hapgood (MENT)	
CIRCUS	11:00 AM & 6:30 (DP)	Big Apple Circus	

MET	8:00	Don Giovanni (MOH)	2
BALLET	8:00	The Nutcracker (NYST)	
NYP	2:00	Kurt Masur, conductor (AFH)	
(ATH)	8:00	Fabio Bidini, piano	
THEA	8:00	Carousel (VBT)	
THEA	8:00	Hapgood (MENT)	
(DP)	7:00	Big Apple Circus	

MET	1:30	Rigoletto Christian Badea, conductor (MOH)	3
MET	8:00	Lady Macbeth of Mtsensk James Conlon, conductor (MOH)	
BALLET	2:00 & 8:00 (NYST)	The Nutcracker	
(AFH)	11:00 AM, 1 & 3	Amahl and the Night Visitors	
NYP	8:00	Kurt Masur, conductor (AFH)	
THEA	2:00 & 8:00 (VBT)	Carousel	
THEA	2:00 & 8:00 (MENT)	Hapgood	
CIRCUS	12:00 & 4:00 (DP)	Big Apple Circus	

BALLET 1:00	The Nutcracker & 5:00 (NYST)
CHAMB 5:00	(ATH)
THEA 3:00	Carousel (VBT)
THEA 3:00	Hapgood & 7:30 (MENT)
CIRCUS 12:30 & 4:30 (DP)	Big Apple Circus
GREAT 11:00 AM	Eroica Trio (WRT)

MET 8:00	Madama Butterfly Danièle Gatti, conductor (MOH)
GREAT 7:30	Christine Brewer, soprano (WRT)

MET 8:00	Don Giovanni (MOH)
BALLET 6:00	The Nutcracker (NYST)
NYP 7:30	Kurt Masur, conductor (AFH)
CHAMB 7:30	(ATH)
THEA 8:00	Carousel (VBT)
THEA 8:00	Hapgood (MENT)
CIRCUS 6:30	Big Apple Circus (DP)

MET 8:00	(MOH)
BALLET 2:00 & 6:00 (NYST)	The Nutcracker
JUIL 8:00	Juilliard Symphony (AFH)
JUIL 1:00	(ATH)
GREAT 8:00	(ATH)
THEA 2:00 & 8:00	Carousel (VBT)
THEA 8:00	Hapgood (MENT)
CIRCUS 11:00 AM & 6:30 (DP)	Big Apple Circus

MET 8:00	Madama Butterfly (MOH)
BALLET 6:00	The Nutcracker (NYST)
NYP 8:00	(AFH)
GREAT 8:00	The Tallis Scholars (ATH)
THEA 8:00	Carousel (VBT)
THEA 8:00	Hapgood (MENT)
CIRCUS 11:00 AM & 6:30 (DP)	Big Apple Circus

MET 8:00	Rigoletto (MOH)
BALLET 8:00	The Nutcracker (NYST)
NYP 8:00	Kurt Masur, conductor (AFH)
JUIL 8:00	New Juilliard Ensemble Free (ATH)
THEA 8:00	Carousel (VBT)
THEA 8:00	Hapgood (MENT)
CIRCUS 7:00	Big Apple Circus (DP)

MET 1:30	Lady Macbeth of Mtsensk James Conlon, conductor (MOH)
MET 8:00	Don Giovanni Leopold Hager, conductor (MOH)
BALLET 2:00 & 8:00 (NYST)	The Nutcracker
NYP 8:00	Kurt Masur, conductor (AFH)
(ATH) 8:00	Tan Yue Chorale
THEA 2:00 & 8:00	Rodgers & Hammerstein (VBT)
THEA 2:00 & 8:00 (MENT)	Hapgood by Tom Stoppard (MENT)
CIRCUS 12:00 & 4:00 (DP)	Big Apple Circus

4

SUNDAY

5

TUESDAY

6

WEDNESDAY

7

THURSDAY

8

FRIDAY

9

SATURDAY

BALLET 1:00 The Nutcracker & 5:00 (NYST)
GREAT 3:00 American Symphony (AFH)
(AFH) 7:30 Peniel Concert Choir
CHAMB 5:00 (ATH)
THEA 3:00 Carousel (VBT)
THEA 3:00 Hapgood & 7:30 (MENT)
CIRCUS 12:30 Big Apple Circus & 4:30 (DP)

11 **BALLET** 1:00 The Nutcracker & 5:00 (NYST)
CHAMB 5:00 Rossini (ATH)
THEA 3:00 Carousel (VBT)
THEA 3:00 Hapgood & 7:30 (MENT)
CIRCUS 12:30 Big Apple Circus & 4:30 (DP)

18 **THEA** 3:00 Carousel & 8:00 Rodgers & Hammerstein (VBT)
THEA 3:00 Hapgood & 7:30 by Tom Stoppard (MENT)
CIRCUS 12:30 Big Apple Circus & 4:30 (DP)

25

MET 8:00 Peter Grimes James Conlon, conductor (MOH)
GREAT 7:30 Handel and Haydn Society of Boston (AFH)

12 **MET** 8:00 Peter Grimes James Conlon, conductor (MOH)
BALLET 6:00 The Nutcracker (NYST) (AFH) 8:00 Jazz at Lincoln Center

19 **MET** 8:00 Die Fledermaus (MOH)
BALLET 2:00 The Nutcracker & 6:00 (NYST)
CIRCUS 12:30 Big Apple Circus & 4:30 (DP)

26

MET 8:00 Rigoletto (MOH)
BALLET 6:00 The Nutcracker (NYST)
(AFH) 8:00 National Choral
JUIL 8:00 Juilliard School Concert Free (ATH)
THEA 8:00 Carousel (VBT)
THEA 8:00 Hapgood (MENT)
CIRCUS 6:30 Big Apple Circus (DP)

13 **MET** 8:00 Don Giovanni Leopold Hager, conductor (MOH)
BALLET 6:00 The Nutcracker (NYST)
(AFH) 8:00 Messiah Sing-In
THEA 8:00 Carousel (VBT)
THEA 8:00 Hapgood (MENT)
CIRCUS 6:30 Big Apple Circus (DP)

20 **MET** 8:00 Madama Butterfly Daniele Gatti, conductor (MOH)
BALLET 6:00 The Nutcracker (NYST)
THEA 8:00 Carousel Rodgers & Hammerstein (VBT)
THEA 8:00 Hapgood by Tom Stoppard (MENT)
CIRCUS 12:30 Big Apple Circus & 4:30 (DP)

27

MET 8:00 Madama Butterfly (MOH)
BALLET 6:00 The Nutcracker (NYST)
THEA 2:00 Carousel & 8:00 (VBT)
THEA 8:00 Hapgood (MENT)
CIRCUS 2:00 Big Apple Circus & 6:30 (DP)
(WRT) 7:00 Jazz on Film & 9:00

14 **MET** 8:00 Madama Butterfly (MOH)
BALLET 2:00 The Nutcracker & 6:00 (NYST)
(AFH) 8:00 Messiah Sing-In
THEA 2:00 Carousel & 8:00 (VBT)
THEA 2:00 Hapgood & 8:00 (MENT)
CIRCUS 2:00 Big Apple Circus & 6:30 (DP)

21 **MET** 8:00 Peter Grimes (MOH)
BALLET 2:00 The Nutcracker & 6:00 (NYST)
NYP 8:00 Andrew Davis, conductor (AFH)
THEA 2:00 Carousel & 8:00 (VBT)
THEA 8:00 Hapgood (MENT)
CIRCUS 12:30 Big Apple Circus & 4:30 (DP)

28

MET 8:00 Peter Grimes (MOH)
BALLET 6:00 The Nutcracker (NYST)
NYP 8:00 (AFH)
(ATH) 8:00 Concordia Free
THEA 8:00 Carousel (VBT)
THEA 8:00 Hapgood (MENT)
CIRCUS 11:00 Big Apple Circus AM & 6:30 (DP)

15 **MET** 8:00 Die Fledermaus (MOH)
BALLET 6:00 The Nutcracker
THEA 8:00 Carousel (VBT)
THEA 8:00 Hapgood (MENT)
CIRCUS 6:30 Big Apple Circus (DP)

22 **MET** 8:00 Die Fledermaus (MOH)
BALLET 6:00 The Nutcracker (NYST)
NYP 8:00 Andrew Davis, conductor (AFH)
THEA 8:00 Carousel (VBT)
THEA 8:00 Hapgood (MENT)
CIRCUS 12:30 Big Apple Circus & 4:30 (DP)

29

MET 8:00 Don Giovanni (MOH)
BALLET 8:00 The Nutcracker (NYST)
NYP 2:00 Roger Norrington, conductor (AFH)
CHAMB 8:00 Rossini (ATH)
THEA 8:00 Carousel (VBT)
THEA 8:00 Hapgood (MENT)
CIRCUS 11:00 Big Apple Circus AM & 7:30 (DP)

16 **MET** 8:00 Peter Grimes (MOH)
BALLET 2:00 The Nutcracker & 8:00 (NYST)
THEA 2:00 Carousel & 8:00 Rodgers & Hammerstein (VBT)
THEA 2:00 Hapgood & 8:00 by Tom Stoppard (MENT)

23 **MET** 8:00 Madama Butterfly Daniele Gatti, conductor (MOH)
BALLET 8:00 The Nutcracker (NYST)
NYP 8:00 Andrew Davis, conductor (AFH)
THEA 8:00 Carousel (VBT)
THEA 8:00 Hapgood (MENT)
CIRCUS 12:30 Big Apple Circus & 4:30 (DP)

30

MET 1:30 Rigoletto (MOH)
MET 8:00 Madama Butterfly (MOH)
BALLET 2:00 The Nutcracker & 8:00 (NYST)
NYP 2:00 Roger Norrington, & 8:00 conductor (AFH)
(ATH) 11:00 Jazz for Young People AM & 1:00
(ATH) 8:00 Jazz at Lincoln Center The Small Band Music of Louis Armstrong
THEA 2:00 Carousel & 8:00 (VBT)
THEA 2:00 HAPGOOD & 8:00 (MENT)
CIRCUS 12:30 Big Apple Circus & 4:30 (DP)

17 **MET** 1:30 Don Giovanni (MOH)
CIRCUS 12:30 Big Apple Circus & 4:30 (DP)

24 **MET** 1:30 Peter Grimes James Conlon, conductor (MOH)
MET 7:30 Die Fledermaus Hermann Michael, conductor (MOH)
BALLET 2:00 The Nutcracker & 7:00 (NYST)
NYP 8:00 Andrew Davis, conductor (AFH)
THEA 2:00 Carousel & 8:00 Rodgers & Hammerstein (VBT)
THEA 2:00 Hapgood & 8:00 by Tom Stoppard (MENT)
CIRCUS 12:30 Big Apple Circus & 9:30 (DP)

31

SUNDAY

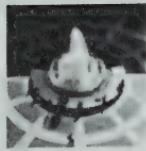
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THURSDAY

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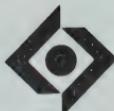
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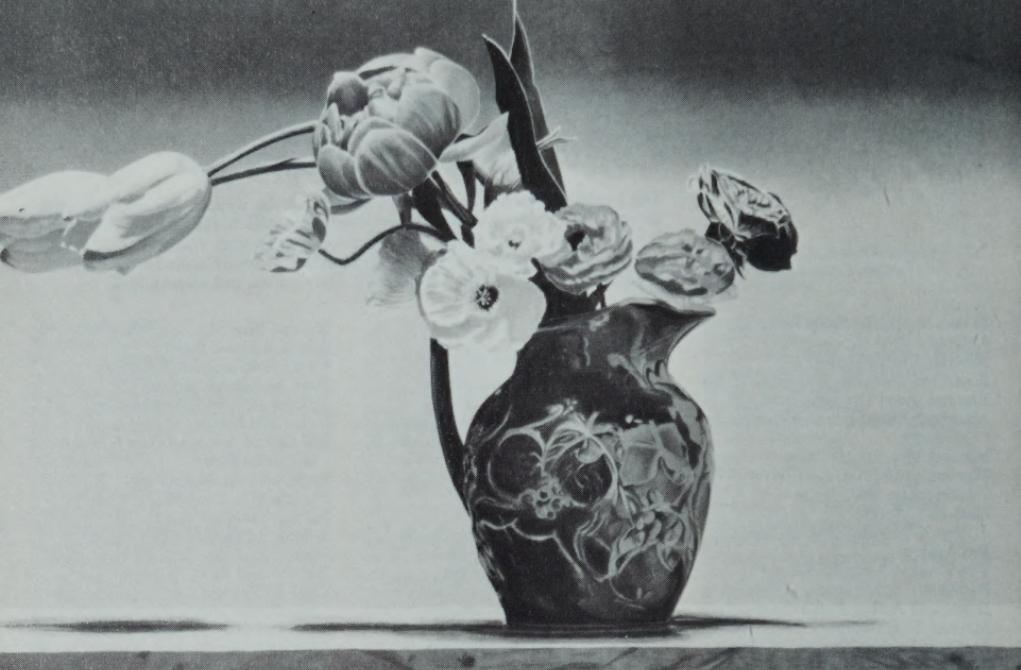
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The Lincoln Center/List Art Poster is a unique blending of the performing and the visual arts.

The Lincoln Center/List Art Poster and Print Program was founded in 1962 at the time of the opening of Lincoln Center for the Performing Arts, by Albert and Vera List. The program was conceived to foster the creation of limited edition posters by contemporary artists to complement special events at Lincoln Center. Among the notable artists who have taken part are Helen Frankenthaler, Robert Motherwell, Jules Olitski, and many others.

Most poster designs are also produced for sale "avant da lettre" (without the words) in limited editions, pencil signed and numbered.

The most recent poster design released by the Lincoln Center/List Art Poster and Print Program—a 28-color serigraph still life of flowers in a vase, pictured above—

was designed by Ben Schonzeit and commissioned to commemorate the 1994 Mostly Mozart Festival.

The Lincoln Center prints can be found in museum collections and have been exhibited around the world. The collection presents a fine overview of the past 30 years of contemporary graphics. Styles range from abstract to photo realism and silk screen technique in printing assures the highest quality of production. The Lincoln Center/List Art Poster and Print Program is a unique and outstanding blending of the visual and performing arts.

Lincoln Center Posters and Prints may be purchased at the Gallery at Lincoln Center/Metropolitan Opera Building, Concourse Level. To contact the gallery by phone, call (212) 580-4673. ■

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